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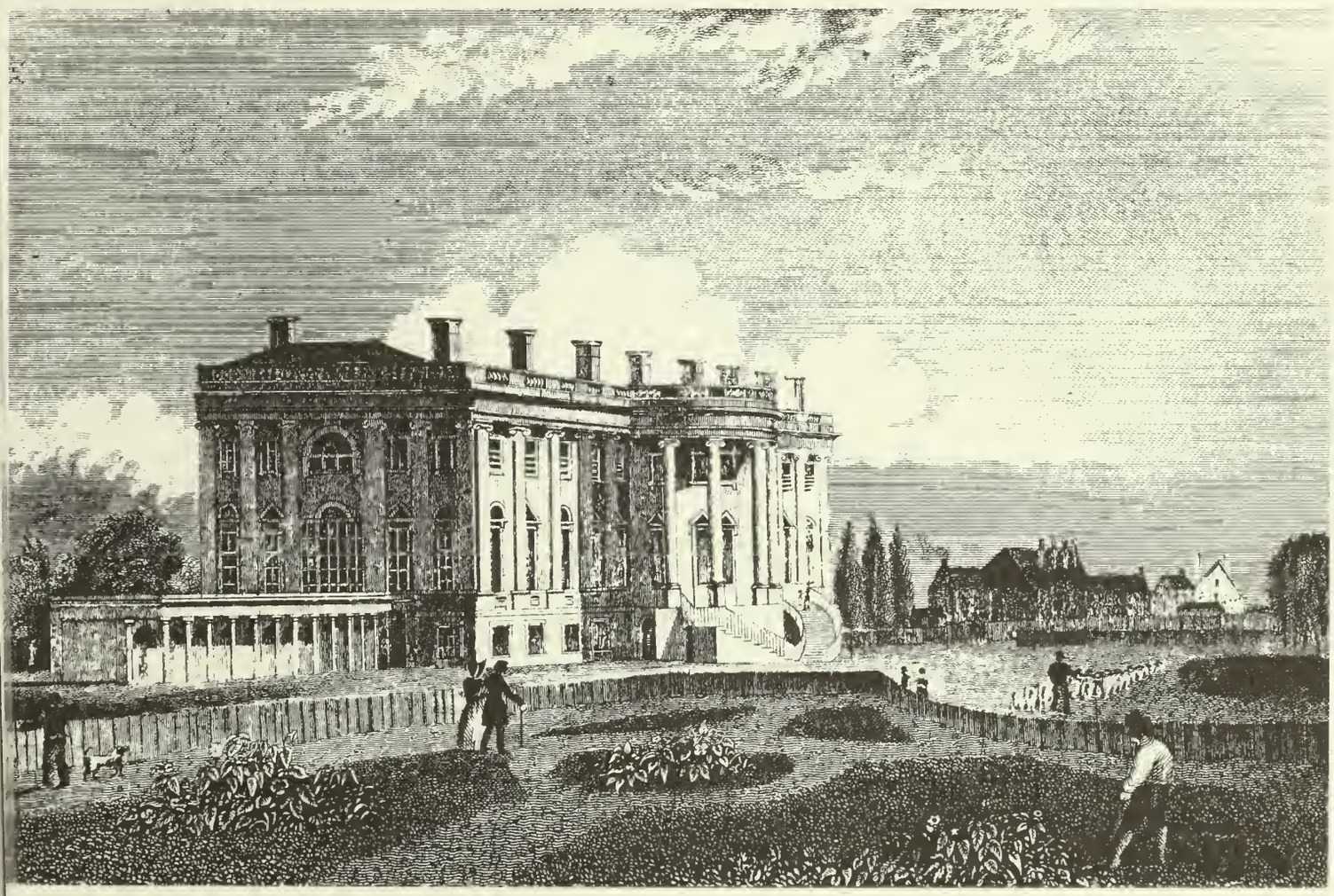

The White House Gardens and Grounds

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THE WHITE HOUSE

WASHINGTON

October 1997

Welcome to the White House!

The President and I are pleased that you have chosen to visit the White House Gardens and State Rooms. Your walk today through the grounds and State Floors of the White House is an experience unique to this country. Only the United States offers, on a regular basis, free public tours of the residence of its Chief Executive. During the past year, over 1.5 million people toured the White House, showing that as President Franklin Delano Roosevelt so appropriately stated, it is a house that is "owned by all the American people."

Many of the flowers, trees and shrubs that you will see today have been planted by, or in memory of, former Presidents. As a part of this tradition, President Clinton and I have planted on the grounds dogwood trees, a linden, an American elm and a willow oak. On the following pages you will find a detailed plan for the commemorative plantings. Also included is information on each of the pieces currently on display in the Jacqueline Kennedy Garden. They are part of *Twentieth Century American Sculpture at the White House, Exhibition VI.*

On your tour, you will proceed through the Jacqueline Kennedy Garden, along the driveway, through the Children's Garden and the Rose Garden and into the Residence itself for a visit to the State Rooms. Along the way, a collection of photographs features some of the historic events that have occurred at the White House.

During the past year, the lawns and gardens of the White House have been the scene of both historical events and informal entertainment of friends and family. At every gathering, guests sense the loving care that has been given to this beautiful house and grounds by all of the First Families who have lived here.

It is my hope that as you tour today you will enjoy the beauty and tranquillity of this special place and that you will share with the President and me the sense of our nation's history that it evokes.

Hillary Rodham Clinton

Few places provide such a sense of the continuity of American history as the grounds of the White House. All our Presidents except George Washington have lived and worked on this knoll overlooking the Potomac River. And it was Washington himself who selected the site, allowing for extensive grounds, which would be landscaped as the "President's Park."

John Adams, the second President, moved into the mansion in the fall of 1800, describing the grounds as a barren expanse strewn with building rubble and abandoned brick kilns. Thomas Jefferson first planned the landscape of the grounds when he followed Adams to the White House in 1801. It was Adams' son, President John Quincy Adams, inaugurated in 1825, who loved the White House grounds most of all. He employed a full-time gardener and developed extensive plantings, some of which he set out himself. A stately American elm planted by him survived until the fall of 1991; it was the oldest of over 30 commemorative trees planted by the Presidents and First Ladies throughout the past. A grafted tree propagated from the original John Quincy Adams' elm was planted in the same location by Barbara Bush on December 5, 1991.

All our Presidents and First Ladies have been, in a sense, avid gardeners. Each has made a mark on the grounds of the White House. Jefferson constructed mounds on the south as visual barriers to give privacy to the house; the ancient magnolia trees to the left of the south front were brought in the 1830s from Andrew Jackson's home in Tennessee. There is evidence a fountain on the south side was there prior to 1861; the fountain on the north side was built for Ulysses S. Grant in 1873.

Early in the 20th century, as the city of Washington grew closer to the venerable President's Park, the grounds took on a more stately appearance with the introduction of numerous evergreen trees and shrubs to preserve the remote and pastoral character the house had known since it was built. On the north grounds was developed an open grove, largely of elm trees, shading the lawn that stretches from Pennsylvania Avenue to the mansion. On the south grounds deep borders of forest were planted, flanking the open carpet of lawn that slopes toward the Potomac River.

The spectacular view of the south was planned in 1935, in anticipation of the building of the Jefferson Memorial. Numerous trees were removed from the end of the lawn to allow for a full vista of the Memorial, completed during World War II, and the landscape of Virginia beyond.

At the present time the White House grounds retain the lawn to the north and the great open greensward to the south. Near the base of the house, drinking the south sun, are newer and more intimate gardens of a formal character. To the east is the Jacqueline Kennedy Garden, which Hillary Rodham Clinton has used since October 1994 to display a changing collection of American sculpture. On the west, tucked between the mansion and the West Wing, is the celebrated Rose Garden, where Ellen Wilson planted the first roses in 1913. It has since become one of the most famous gardens in the world.

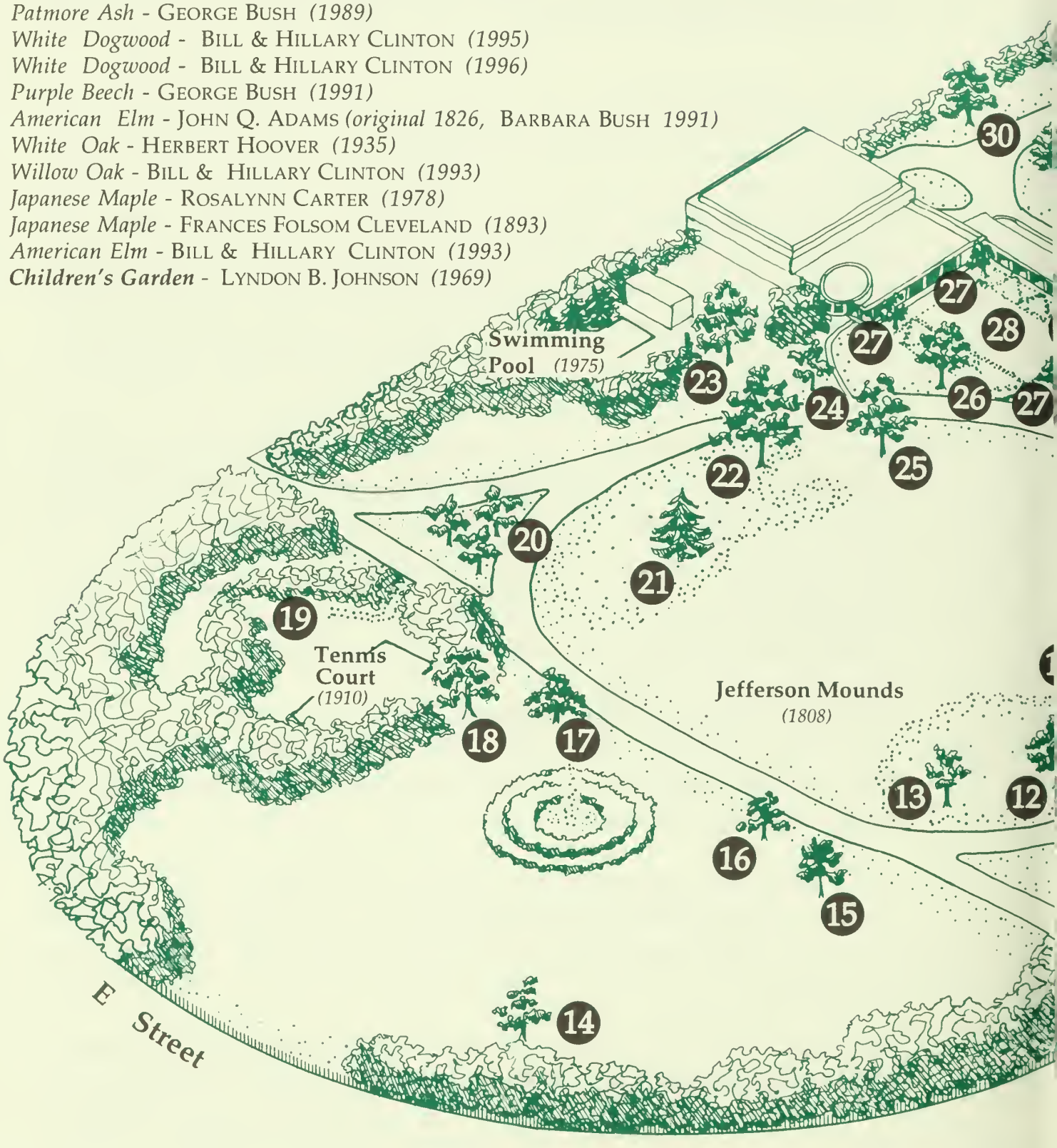
For all their timelessness and beauty, the White House gardens and grounds are in constant use by the President, and are enjoyed by thousands every year. The Rose Garden is in use almost every day, hosting official signing ceremonies, impromptu news conferences, or champion sports teams visiting the White House. The south lawn is used for numerous events, such as arrival ceremonies for visiting heads of state and the annual Congressional picnic.

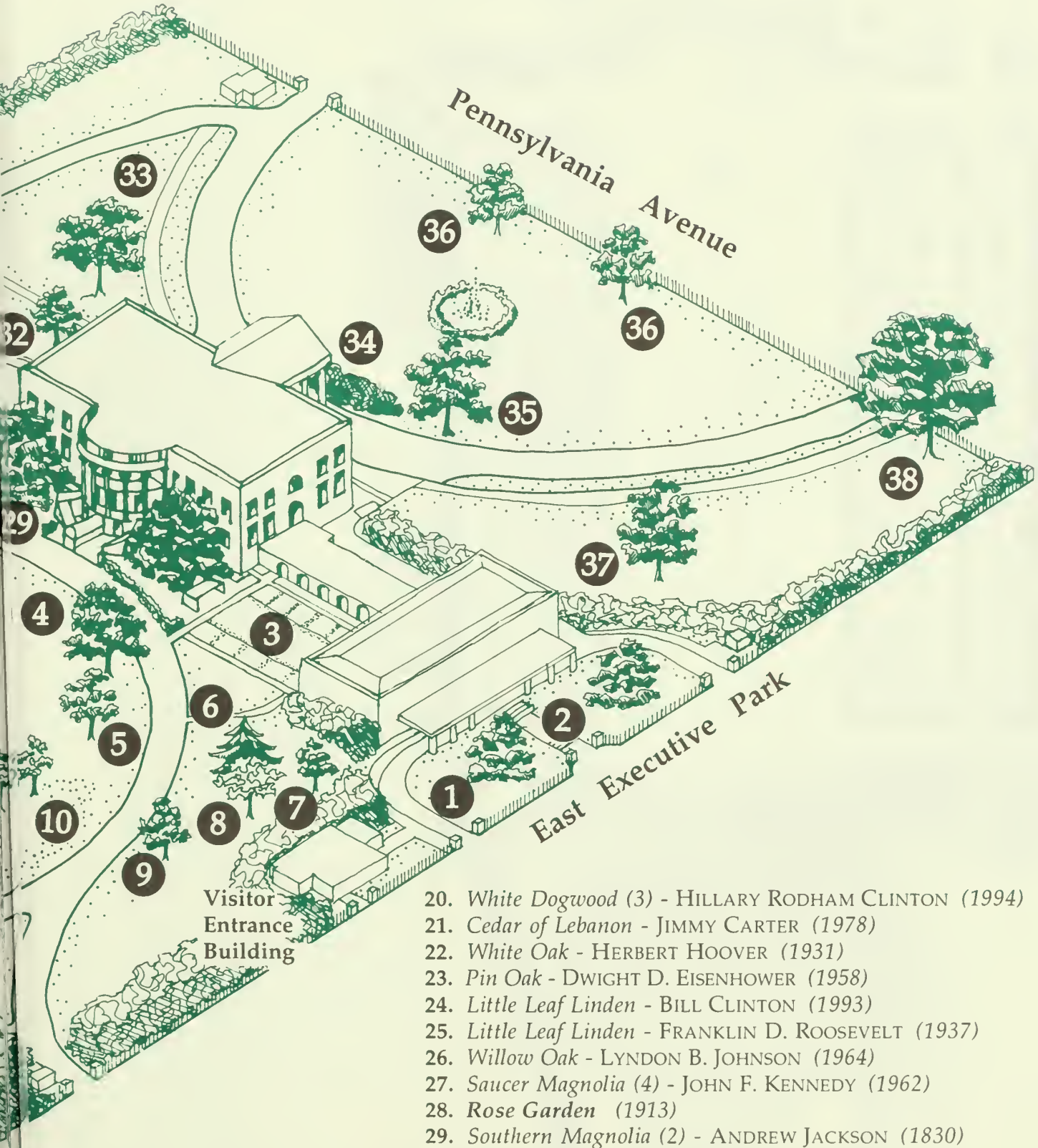
On Easter Monday, the President and First Lady open the gates to throngs of children who come to the traditional Easter Egg Roll. This event originally started at the Capitol and was moved to the White House by President Hayes in 1879. The presence of little children in the ongoing story of the White House is also commemorated today in the Children's Garden, located in the groves on the west side of the south lawn. It contains impressions in bronze of the hands and feet of the grandchildren of recent Presidents.

Gardens are living environments. They do not survive without care and constant improvements. The White House gardens and grounds we see today have been in the making for 200 years, tying us to our ancestors in a special but real way. In this respect, these grounds are a unique monument to our past.

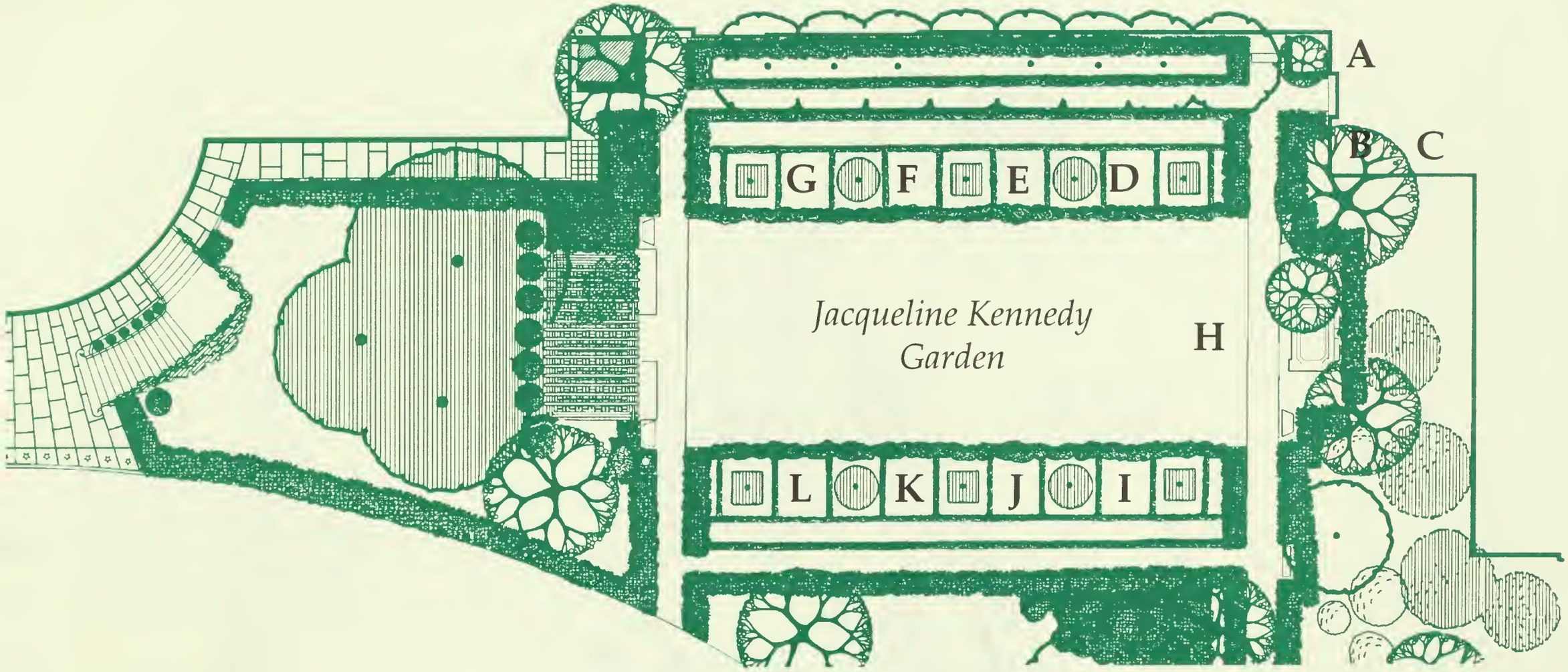
COMMEMORATIVE PLANTINGS

1. *Southern Magnolia* - FRANKLIN D. ROOSEVELT *(1942)*
2. *Southern Magnolia* - WARREN G. HARDING *(1922, replaced 1947)*
3. ***Jacqueline Kennedy Garden*** *(1965)*
4. *Willow Oak* - RONALD REAGAN *(1988)*
5. *Little Leaf Linden* - GEORGE BUSH & QUEEN ELIZABETH II *(1991)*
6. *White Pine* - GERALD R. FORD *(1977)*
7. *Eastern Redbud* - GEORGE BUSH *(1990)*
8. *Northern Red Oak* - DWIGHT D. EISENHOWER *(1959)*
9. *Patmore Ash* - GEORGE BUSH *(1989)*
10. *White Dogwood* - BILL & HILLARY CLINTON *(1995)*
11. *White Dogwood* - BILL & HILLARY CLINTON *(1996)*
12. *Purple Beech* - GEORGE BUSH *(1991)*
13. *American Elm* - JOHN Q. ADAMS *(original 1826,* BARBARA BUSH *1991)*
14. *White Oak* - HERBERT HOOVER *(1935)*
15. *Willow Oak* - BILL & HILLARY CLINTON *(1993)*
16. *Japanese Maple* - ROSALYNN CARTER *(1978)*
17. *Japanese Maple* - FRANCES FOLSOM CLEVELAND *(1893)*
18. *American Elm* - BILL & HILLARY CLINTON *(1993)*
19. ***Children's Garden*** - LYNDON B. JOHNSON *(1969)*





20. *White Dogwood (3)* - HILLARY RODHAM CLINTON *(1994)*
21. *Cedar of Lebanon* - JIMMY CARTER *(1978)*
22. *White Oak* - HERBERT HOOVER *(1931)*
23. *Pin Oak* - DWIGHT D. EISENHOWER *(1958)*
24. *Little Leaf Linden* - BILL CLINTON *(1993)*
25. *Little Leaf Linden* - FRANKLIN D. ROOSEVELT *(1937)*
26. *Willow Oak* - LYNDON B. JOHNSON *(1964)*
27. *Saucer Magnolia (4)* - JOHN F. KENNEDY *(1962)*
28. ***Rose Garden*** *(1913)*
29. *Southern Magnolia (2)* - ANDREW JACKSON *(1830)*
30. *Sugar Maple* - RONALD REAGAN *(1984)*
31. *Fern Leaf Beech* - PATRICIA NIXON *(1972)*
32. *Fern Leaf Beech* - LADY BIRD JOHNSON *(1968)*
33. *American Elm* - BETTY FORD *(1975)*
34. *English & American Boxwood* - HARRY S. TRUMAN *(1952)*
35. *Red Maple* - JIMMY CARTER *(1977)*
36. *White Saucer Magnolia (2)* - NANCY REAGAN *(1982)*
37. *White Oak* - FRANKLIN D. ROOSEVELT *(1935)*
38. *Scarlet Oak* - BENJAMIN HARRISON *(1889)*



Exhibition VI

A Willard Stone (Cherokee) (1915 - 1985) *Lady of Spring*, n.d.
B George Morrison (Ojibway) (1919 -) *Red Totem*, 1980
C Roxanne Swentzell (Santa Clara) (1963 -) *The Emergence of the Clowns*, 1988
D Bob Haozous (Apache/Navajo/English/Spanish) (1943 -)
Woman in Love, 1983
E Susie Bevins Ericsen/Qimmiqsak (Inupiat) (1941 -)
Guardians and Sentinels, 1994
F Doug Coffin (Potawatomi/Creek)(1946 -) *Earth Messenger Totem*, n.d.
G John Hoover (Aleut) (1919 -) *Sea Weed People*, c. 1994
H Truman Lowe (Winnebago) (1944 -) *Bird Effigy*, 1997
I Allan Houser (Chiricahua Apache) (1914 - 1994) *Earth Song*, 1978
J Doug Hyde (Nez Perce/Assiniboine/Chippewa) (1946 -)
Flag Song, 1983
K R.E. Bartow (Yurok) (1946 -) *Untitled*, 1997
L Nora Naranjo-Morse (Tewa) (1953 -)
Khwee-seng (Woman-man), c. 1994

Twentieth Century American Sculpture At the White House

Exhibition VI

Exhibition VI of the series *Twentieth Century American Sculpture at the White House* is subtitled *Honoring Native America.* This is the first installation in the Jacqueline Kennedy Garden that presents works by Native American artists. It is also the first showing ever in the nation's capital of a large and representative collection of contemporary Native American sculpture.

The works were created by artists, from many parts of the United States, whose styles reflect Native cultural heritage as well as contemporary influences. Their materials include traditional woods, clay, and stone, together with newer forms in steel, bronze, and aluminum. Grouped together at the White House, they reflect the strength of the Native American art movement.

Only a few mainstream American art museums have collected in this field, and relatively few large-scale works by Native artists are found in public collections. The Heard Museum in Phoenix, where contemporary Native art has been a focus for four decades, was honored to organize this show. Most of the art works are from the Heard's permanent collection. Others have been loaned generously by the Anchorage, Alaska, Museum of History and Art; the Gilcrease Museum, Tulsa, Oklahoma; Washington County and the Oregon College of Arts, Portland, Oregon; and the Wheelwright Museum, Santa Fe, New Mexico.

Allan Houser (Chiricahua Apache, 1914-1994), widely regarded as the most influential Native American sculptor and art mentor of our time, was honored before his death with the National Medal of the Arts, presented at the White House by Mrs. Clinton. He is represented in this exhibition by *Earth Song*, a 1978 work in Alabama marble.

Three contemporaries of Allan Houser are included. Willard Stone (Cherokee, 1915-1985) crafted the graceful *Lady of Spring* from walnut. George Morrison (Ojibway, b. 1919), was active in the postwar New York abstract expressionism movement, an influence suggested in his 1980 stained-cedar *Red Totem*. John Hoover (Aleut, b. 1919), continues a long and prolific artistic career with the recently-created *Sea Weed People*, a work in bronze.

Bob Haozous (Apache/Navajo/English/Spanish, b. 1943) is a son of Allan Houser. His 1983 steel sculpture *Woman in Love*, which appears to float horizontally before the viewer, is a distinctive personal evolution of the fluid shapes often used by his father. Doug Hyde (Nez Perce/ Assiniboine/Chippewa, b. 1946), once a student of Allan Houser, honors the valor of veterans and warriors with *Flag Song*, fashioned from Tennessee pink marble.

Alaska and the Pacific Northwest have produced many important Native artists and sculptors. Susie Bevins Ericsen/Qimmiqsak (Inupiat, b. 1941) is of the generation that followed John Hoover. She is represented by *Guardians and Sentinels*, a 1994 work in aluminum. In 1997 R. E. Bartow (Yurok, b. 1946) carved his 26' pole, *Untitled*, from the indigenous cedar of the Northwest.

Truman Lowe (Winnebago, b. 1944), is represented by *Bird Effigy*, an aluminum sculpture created in 1997. Doug Coffin (Potawatomi/Creek, b. 1946), evokes the totem tradition in his 28' contemporary painted steel structure, *Earth Messenger Totem.*

Santa Clara Pueblo in New Mexico is home to two of the artists. Nora Naranjo-Morse (Tewa, b. 1953), an acclaimed poet and film maker, created the bronze sculpture *Khwee-seng (Woman-Man)*, c. 1994. Her niece Roxanne Swentzell (Santa Clara, b. 1963) used Pueblo clay, shaped by the traditional coil-and-scrape technique, for her 1988 figurative grouping, *The Emergence of the Clowns.*

We at the Heard Museum are very grateful to First Lady Hillary Rodham Clinton for launching the wonderful series of installations of twentieth-century American sculpture in the Jacqueline Kennedy Garden, and for her personal encouragement of this show. *Honoring Native America* was organized through the energetic efforts of Margaret Archuleta (Pueblo/Hispanic), curator of fine art at the Heard Museum. Our thanks to each of the living artists for their enthusiastic support, to the other institutions that have lent works from their collections, to White House Curator Betty C. Monkman and her highly professional staff, and to our colleagues at the National Park Service and the National Gallery of Art for installation assistance.

Martin Sullivan
Director, Heard Museum

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